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untrue. Kenyon Cox has a landscape, "Thistle-down," which contains a pretty idea and some good painting, though it also seems rather large considering the amount it has to tell us. It shows a little girl in a large field—along the side of which is a high wall—standing near a tall thistle, and blowing off the down. D. W. Tryon exhibits two landscapes of poetical suggestiveness, and Frank C. Jones follows in the same line with "A Hazy Afternoon." Dennis M. Bunker sends two landscapes, one of which, "On the Banks of the Oise," is very charmingly painted. Rhoda Holmes Nicholls and Otto H. Bacher contribute interesting Venetian studies.

There are two glowing landscapes by R. A. Blakelock, that attract attention. They are poetical in their suggestiveness but are not altogether satisfactory as truthful transcriptions of Nature. C. Y. Turner has contributed "An Autumn Day," a small, modest picture, suggestively treated and excellent in effect. This is a subject unusual for Mr. Turner, yet it is very creditable, and the artists represented in the exhibition by square yards of alleged landscapes might study it with profit.

A study of "Laurel," by Miss Clara F. Stillman, is exceptionally good in quality, and an "Interior," by Maud M. Wright, is also fine in drawing and qualities. Emil Carlsen and William M. Chase have each painted studies of a codfish, much in the same suggestive and effective manner, Mr. Carlsen's, perhaps, being the more realistic of the two. Mr. Chase's study of the fish is the best of the six pictures by which he is represented, and by which a very considerable portion of the wall-space is sacrificed.

There are other pictures in the collection worthy of being noticed, and a number very deserving of condemnation;—they are not the works of young persons just beginning the study of art, and therefore to be treated with a certain amount of indulgence, but they are the productions of persons who know better and can do better, and who deserve censure for imposing upon the public by the exhibition of such trash.

The Society of American Artists will lose—in reputation at least—by this exhibition, and will find it more difficult to obtain good pictures in future than it has been heretofore. Many of the best artists belonging to the society, who withheld their pictures from the Academy in order to send them to the Society, were considerably disgusted when they saw the pictures which were hung, after their own pictures had been returned by the Hanging Committee. These artists will know better what to do next year.

—C. M. K.

#### THE NATIONAL ACADEMY EXHIBITION.

THE Fifty-ninth Annual Exhibition of the National Academy closed Saturday evening, May 17th, with sales of paintings to the amount of about \$36,500 at catalogue prices, which is the smallest amount of sales since the Exhibition of 1880. The exhibition opened well. The first week's sales were the largest, for the corresponding period, ever known in the Academy. After the first ten days, the daily amount of sales began to

decrease, as usual; but it was expected that, as has always been the case heretofore, there would be a large number of sales during the last days of the exhibition. This expectation, however, was doomed to disappointment. Only a few days before the exhibition closed, the Wall Street failures spread consternation among a large proportion of the wealthy citizens accustomed to buying pictures, and those who might have been purchasers, under ordinary circumstances, did not even visit the Academy. Several sales even were set aside on account of the sudden financial embarrassments of the buyers. There was a fairly large number of visitors at the Academy during the last days, making the total number in the six weeks somewhat over 21,000,—counting both single admission and season tickets. About 9,000 catalogues of the two varieties were sold. Last year, 22,000 admission tickets (both classes) were sold, and \$40,000 worth of paintings found purchasers. In 1882, the sales of pictures amounted to \$40,000, and 23,000 tickets were sold. In 1881—the best season the Academy ever had—pictures were sold to the amount of nearly \$43,000, and 25,000 admission tickets were sold.

#### THE ANNUAL ACADEMY MEETING.

At the annual meeting of the members of the National Academy, there were present forty-five members. The reports of President Huntington and Treasurer Jones showed the institution to be in most excellent condition, not only entirely out of debt, but with over \$20,000 in the treasury.

Thomas Moran and Arthur Parton were elected to full membership in the Academy, and Louis Moeller, Henry A. Ferguson and Thomas Allen were elected associates.

The election of officers resulted as follows, all but the last two of the Council being re-elections:—President—Daniel Huntington; Vice-president—T. W. Wood; Corresponding Secretary—T. Addison Richards; Recording Secretary—H. W. Robbins; Treasurer—Alfred Jones. Council—A. C. Howland, C. H. Miller, E. W. Perry, E. L. Henry, J. Q. A. Ward and James M. Hart. S. J. Guy and Carl L. Brandt retire from the Council by constitutional provision. The members chosen alphabetically for the new Exhibition Committee are William Hart, E. L. Henry, Thomas Hicks, Winslow Homer and Thomas Hovenden. The two associate members will be appointed by the Council

#### A NEW ART SCHOLARSHIP.

THE Trustees of the Hallgarten prize fund of \$5,000, for the benefit of deserving students in the National Academy Schools, have held a joint meeting with the trustees of the Harper competition prize fund, and the body has passed the following resolution:

*Resolved*, That the trustees of the Harper and of the Hallgarten funds agree to combine the interest accruing from their respective funds for two years, the same to be applied to the sending of a deserving art student abroad, and, resolved furthermore, that the method of choosing the jury to select the holder of the scholarship shall be by artists' suffrage.

It was decided that the first scholarship should be competed for next December. The terms of the competition and the members of the jury are to be made public at some date before that time.